

"Billy Twelvetimes"

2

MARY HARTMAN

MARY HARTMAN

EPISODE #116

by

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FINAL DRAFT
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VTR DATE:

CAST OF CHARACTERS

MARY	LOUISE LASSER
TOM	GREG MULLAVEY
HEATHER	CLAUDIA LAMB
MARTHA	DODY GOODMAN
LORETTA	MARY KAY PLACE
CHARLIE	GRAHAM JARVIS
GRANDPA	VICTOR KILIAN
HOWARD McCULLOUGH	BEESON CARROLL
MERLE JEETER	DABNEY COLEMAN
HUGH BOSWELL	
CHIEF BILLY TWELVETREES	
FRED FULLER	
GENE FULLER	

SETS

ACT 1
(Pg. 1)

MARY'S KITCHEN, MORNING
(Mary, Heather, Hugh Boswell, Fred &
Gene Fuller, Tom, Loretta, Charlie,
Martha, Chief Billy Twelvetrees)

ACT II
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MERLE'S MOTEL ROOM, LATER
(Loretta and Merle)

ACT III
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HAGGERS' LIVING ROOM, LATER
(Mary, Loretta, Charlie)

ACT IV
(Pg. 25)

MARY'S KITCHEN, LATER
(Fred & Gene Fuller, Hugh Boswell,
Mary, Heather, Grandpa, Martha, Howard,
Tom)

ACT ONE

MARY'S KITCHEN, MORNING

MARY, AWAITING THE ARRIVAL OF
THE FILM CREW IS MAKING COFFEE,
DAZED WITH NERVES, SHE IS
MUTTERING.

MARY

Does Heather take sugar? No. Heather
doesn't even take coffee. (CALLS)

Heather!

HEATHER ENTERS, BRIGHT AND
BUSHY-TAILED.

HEATHER

Maaa...? Do I have to go to school before
the film crew get here?

MARY

Did you clean your room yet?

HEATHER

I decided not to. We're supposed to act
normal, and it's more normal for a kid
my age to have a messy room.

MARY

Typical, Heather. We're supposed to be
typical, not "normal".

HEATHER

Well, it's not typical either. Hey, you look nice!

MARY

Oh, thank you, Heather. (SMILES) Do you really think so? I used blusher.

THERE IS...

SFX: A KNOCK AT THE DOOR.

MARY (CONT'D)

That's them!! Do I look all right?

HEATHER

What about Dad?

MARY

What about him.

HEATHER

Is he just here for the movie?

MARY IS FUSSING WITH CHAIRS,
FOLDS OF DRESS, ETC.

MARY

I don't know. ... No. He's here to sleep.

SFX: ANOTHER KNOCK.

MARY (CONT'D)

Just a minute! Do I look okay? Yes.

(SHE STARTS MOVING TOWARDS THE DOOR)

See, the whole idea, Heather, is to be completely natural. Ordinary. Typical.

MARY OPENS THE DOOR TO REVEAL HUGH, AND BEHIND HIM FRED AND GENE FULLER. FRED WITH HIS ECLAIR RIG, BATTERY BELT, BOX OF EQUIPMENT AND GENE WITH HIS NAGRA, LONG MIKE, CRAZY EARPHONES AND MORE BOXES.

MARY (CONT'D)

(BIG SMILE) Hello! Hello!!! Come in, come in! You must be the film crew. I'm Mary. Mary Hartman. And this is my daughter, Heather. (TO HUGH) And you're Mr. Boswell.

HUGH

Yes -- hello again, Mrs. Hartman, Heather. I'd like you to meet the crew. This is, or are, the Fuller Brothers, Fred... (INDICATES CAMERAPERSON)... And Gene (ON SOUND).

MARY

(UNCTUOUS) Hi! Fred. Hello Gene! (ASIDE, RAPIDLY, TO HUGH) Are you sure they're really brothers? I mean, they don't look at all alike. They don't live with their mother, do they?

HUGH

Just on weekends -- they're making a film on her. It's called, "Mother On Sundays" (THEN TO THE BROTHERS) Okay, guys, let's get set up.

MARY

Uh, Mr. Boswell, there's been a slight change. Remember I told you my husband and I were separated. Well, he's back, although it may be only temporary. But I hope it's all right. For him to be here, I mean. I mean: It's all right for me, but I hope it's all right for you, Hugh, for your profile, I mean, of me, as a Typical Consumer.

HUGH

Fine. It's just fine.

MARY

Because, you see, he, Tom, consumed a not-very-typical amount of alcohol last night, and we probably shouldn't try to, you know, film him or anything before he brushes his teeth. Do you think there's sugar in it? In toothpaste, I mean? I mean... it's very sweet, and if there is sugar in toothpaste it really defeats the whole purpose, you know, of brushing.

HUGH

Mrs. Hartman, if you could just relax and try to act natural, everything will be okay. (SEEING HER WATCH FRED) Fred's just putting floods in your fixtures so we'll have enough light.

(MORE)

HUGH (CONT'D)

But once we set up it'll be just like
we're part of your decor. So just go
ahead and have breakfast or whatever...

GENE POINTS HIS SENHEISER AT
MARY.

GENE

I need you to say something. Anything.
I just want to get a level.

MARY

Here's Tom. Hi, Tom.

TOM HAS ENTERED IN P.J.'S, VERY
HUNG OVER.

TOM

What the hell is going on in here?

MARY

We're just going to have a normal
breakfast.

HEATHER

We're typical.

MARY

I have Orange Plus. Aunt Jemima Toast-
R-Waffles. And we have Alka Seltzer.
With asprin. The new kind is without,
you know, for if you're allergic.

(SHE'S PREPARING SOME AS SHE SPEAKS)

Here. Drink this. Heather? Do you
want a waffle?

HEATHER

I want to throw up.

MARY

How about a Breakfast Square?

HEATHER

I want an Alka Seltzer, like Daddy.

HEATHER GOES TO TOM AND HUGS
HIM, CAUSING HIM DISCOMFORT.

TOM

Hi, Baby.

MARY

Heather, let your father relax. Just
sit. Sit! And listen to your Alka
Seltzer.

TOM

Who are these guys, Mary?

HUGH

Hello, Mr. Hartman. I'm Hugh Boswell,
and those are the Fullers.

SFX: DOORBELL.

MARY

And that's the doorbell.

HUGH

(TO TOM) We're making a film on the
Typical American Consumer.

MARY

(OPENING THE DOOR) Loretta!! Charlie!!!!

LORETTA

Mary, I just had to come over and
congratulate you on your wonderful
honor.

CHARLIE

(TO TOM, WHO'S AT THE COUNTER, POURING
VODKA INTO HIS ALKA SELTZER) Tom!
This is a sight for sore eyes.

LORETTA

Sure is! It's a sign.

FRED

(TO GENE) Give me a signal.

MARY

(MAKING INTROS) Boswell, Fuller, Fuller,
Haggars, Haggars, Hartman, Hartman,
Hartman. Heather go to school!

LORETTA

Hi, y'all. I'm Loretta Haggars, and I'm
just pleased as punch you're making Mary
a T.V. star. Honest Injun.

MARTHA, WITH CHIEF BILL TWELVETREES
IN TOW, HAS ENTERED THROUGH THE
DOOR WHICH HEATHER, DEPARTING,
HAS LEFT OPEN...

MARTHA

Mary?

MARY

(TO THE CAMERA) That's my mother. She's
adopted.

MARTHA

Mary? This is Chief Bill Twelvetrees,
my real father. He just got here all
the way from Oklahoma last night.

MARY

How! (MAKES INDIAN SIGN)

CHIEF

On a Trailways bus.

MARTHA

Isn't he wonderful!? That's where you
get your cheekbones, Mary.

LORETTA

I just gotta sing. I feel a song coming
to me from on high. It's from seein'
all this family brought here together
again. It's called "Great Spirit".

CHIEF

"Great Spirit"! I know that one! Did
it with Roy Rodgers, back in '43...

(STARTS VOCAL INDIAN DRUMS) Bom

bom bom bom, Bom BOM BOM BOM, Hai i ye
hehe...

MARY

(OFFERING HUGH AN ALKA SELTZER) Here.
Drink this. It's with aspirin.

FADE OUT.

ACT TWOMERLE'S MOTELROOM, LATER

MERLE OPENS THE DOOR, ADMITTING
LORETTA.

LORETTA

I got here just as quick as I could,
Merle.

MERLE

I guess you're wondering why I called
you, sounding so urgent and of a
sudden.

LORETTA

Well, I'm glad you reached me at Mary's.
Nothing's wrong with Jimmy, is there?

MERLE

No... the boy is well, praise the Lord.
It's on account of Chicago I needed to
see you.

LORETTA

Chicago? The city?

MERLE

You know we're planning that big, huge
revival just outside Chicago to save
tens of thousands of poor lost souls
with the Lord's word?

LORETTA

Uh huh.

MERLE

Well, I had a dream last night, Loretta. A fearful and terrifying dream. And it's made me a-feared for the tens of thousands of souls which will be lost to perdition if Jimmy don't reach 'em in time with The Word.

LORETTA

A dream?

MERLE

It was my weakness, Sister Haggars, come on me awful strong last night. And I summoned your kind, Christian spirit to mind and fought it off.

LORETTA

Oh Merle, that's so nice. It makes me feel so good and warm inside to think that this poor spirit of mine could keep you from your horrible vice and sin and your failing and all.

MERLE

Well it did, Loretta, only then I had this dream. I saw a beast in it, like a leopard, with the feet of a bear and a lion's mouth all foamy with lies and blasphemy.

LORETTA

Really?

MERLE

Yes, and with seven heads and ten horns.
And it had a deadly wound which was
healed.

LORETTA

That sounds like a good sign, Merle. I
mean, if it was a deadly wound only the
Lord could've healed it, y'know.

MERLE

Well, but I think it was a warning,
Sister Haggars, 'cause astride this
monster... astride this beast was a lewd
and gussied up harlot with smarmy thighs,
like unto the Great Whore of Babylon
herself!

LORETTA

Oh, how awful! Did you wake up. I
always do when a dream gets kind-of-
hard to stand. Not that I ever have
dreams with the kind of... detail...
of yours.

MERLE

Well, I wish I had woken up, Loretta,
'cause I can't tell you how scared I
was, lyin' there in my narrow bed, scared
for my mortal soul.

(MORE)

MERLE (CONT'D)

And you see, I think this dream was a warning. A warning about Chicago, saying I was going to fall from grace if I went there, into eternal wickedness, like Babylon fell in fire and corruption.

LORETTA

Now, Brother Jeeter. That's no kind of faith at all. Look. We'll do like me and my momma used to do and just open this Bible up and point into it with a finger, and the Lord will send us a soothing word... Give me your hand.

STANDING OVER HIM, LORETTA TAKES HIS SINFUL HAND TO HELP GUIDE IT INTO HER BIBLE. FOR SOME REASON, MERLE CLOSSES HIS EYES.

MERLE

Oh, I can feel that faith, Sister Loretta, pulsing through the very palm and fingers of your hand.

LORETTA

(A LITTLE UNCOMFORTABLE FOR SOME REASON)
Well, here. I'll just spin these pages and help you point yourself out a kind and consoling word from The Lord.

MERLE

Spin it again, Sister, I felt no impluse.
Spin it again!

LORETTA FLIPS THE PAGES ONE MORE TIME AND MERLE'S FINGER ENTERS THE NEW TESTAMENT. WHEN MERLE READS THE PASSAGE HE IS VISIBLY SHAKEN.

LORETTA

Read it aloud, Merle. What's it say?

MERLE

(READS) "He that keepeth company with harlots spendeth his substance."

THIS GIVES LORETTA PAUSE. BUT SHE RECOVERS.

LORETTA

Wait. No. See, Merle, that's what we were talking about. See. That doesn't count yet. It's just the Bible working up to the real message. Now we'll go for the comfort part.

SHE SPINS THE BIBLE AND MERLE POINTS AGAIN. CYNICAL AS HE IS HE'S NOW OBVIOUSLY IN REAL FEAR AND TREMBLING.

MERLE

(READS IN THE END-PHRASE UPLIFT CADENCE THIS PASSAGE WANTS) "Behold therefore I will gather all thy lovers with whom thou has taken pleasure... and will discover thy nakedness unto them. And I will judge thee as women that break wedlock and shed blood are judged; and I will give thee blood in fury and jealousy."

LORETTA IMPULSIVELY PUTS HER
ARM AROUND HIM AND HE BURIES HIS
FACE IN HER NECK.

MERLE (CONT'D)

That does it. I can't go. Not unless
you go, Loretta. Come to guide me --
to be by my side.

LORETTA

(MOVING AWAY) Oh, Merle, I can't. I
promised not to leave Charlie. And he
has to work.

MERLE

But who's going to sing in the choir then?

LORETTA

Well the other hundred voices in The Hundred
and One Voices of The Holy Light, of course.

MERLE

(SHAKES HIS HEAD, DESPONDENT) No. No.
It's hopeless.

LORETTA

Merle, it's not. It'll sound great...
all those black and white and red voices
singing the Lord's sweet praise.

MERLE

Loretta, it can't happen. We can't get
all hundred voices up there to Chicago on
the Crusade's operating budget. Maybe
a few years ago, before the A-rabs took
over all that Arabian oil. But now... It's
unfeasible. And I'm too full of sin besides.

LORETTA

Well, if there's no choir, what was I going to do?

MERLE

(BRIGHTENING) Well, you're the soloist, y'see... and the way we usually do Jimmy Joe's out-of-town bookings is to have the soloist be the hundred and one voice choir and hire a local gospel group, you know, for back-up. And we feature you... Loretta Haggars... of the Holy Light Choir, on all our handbills. Right after Jimmy Joe's name,

LORETTA

Oh, Merle, it sounds terrific, hon. It's just, well, I don't think Charlie's going to let me.

MERLE

But you got to, Loretta! The Worldwide Crusade needs you. And Jimmy joe... Little Jimmy needs you. And the Hundred and One Voice Holy Light Choir needs you... And I need you, Loretta. I need you very, very much.

FADE OUT ON LORETTA.

ACT THREEHAGGERS' LIVING ROOM, LATER

MARY ENTERS AND WAITS FOR
LORETTA TO FINISH THE LAST FEW
BARS OF "VITAMIN L".

MARY

Loretta?

LORETTA

Oh, hi, Mary.

MARY

Hi. Listen. Is it all right if I come
in for a few, you know, what do you call
'em, minutes. A few minutes alone. Not
alone alone, I mean, but alone without
me. I mean, at my house. My house
without me.

LORETTA

Sure, Mary -- make yourself at home.

MARY

Thanks, Loretta, only "house" is a
better word, really, than "home" when
there's a television crew from Brooklyn
and you can't be sure if they're really
brothers or not. Do you want some coffee?
Oh no. You're supposed to say that to me.

LORETTA

Oh, I can't. I'm out. How about some Tang?

MARY

Oh no. Don't get up. I mean... Loretta...
Tom put vodka in his Alka seltzer this morning... Sort of an alcohol seltzer.
I think it's a bad sign.

LORETTA

Well, Mary, it's a sign for sure.

MARY

What is.

LORETTA

Why all this stardom and happiness the Lord's bestowing on us, right here in Fernwood. I mean you getting the chance to represent all the millions and be-jillions of consumers all over America, and me with my new song, "Vitamin L" writ up in Billboard, and Tom taking leave of the wayward path to return to the woman he truely loves and all!

MARY

Was that on "Search for Yesterday?" I missed it. Listen, I need your advice, Loretta.

LORETTA

Oh, I know it must be hard to get used to being a star, what with no training or preparation like I've had, what with working for it for years and everything.

MARY

It's not stars, Loretta, it's saving.

LORETTA

You mean what to do with all the money you're getting for representing all the consumers of America?

MARY

No, Loretta. This movie I'm in is more like Roberta and STET.

LORETTA

But they don't pay her a single little thing.

MARY

Yes, I have a similar kind of deal.

LORETTA

Well, still, Mary, it's a great honor, even if it's not actual stardom. And I'm real proud. Real proud. But, only, if you're not getting any money, what savings are we talking about?

MARY

Souls. I mean, it's what you're Good at. Saving souls.

LORETTA

Well, I try to be as Good as I can,
a-course, Mary, but I don't know if it'll
work on Tom, him not being religious you
know.

MARY

It's not Tom. It's another man.

LORETTA

Now, Mary...

MARY

No, Loretta, not that kind of other man.
The other kind. The kind that likes
another man, you know, the way I would,
only I don't, because I'm not a homosexual.

LORETTA

I hope you're not planning on talking
about this on television, Mary, you know,
little children tend to turn on the set
when their parents go out bowling...

MARY

(INTERRUPTING) Right. No. See... I
know homosexuality is a... What-da-ya-
call-it?

LORETTA

Abomination, hon.

MARY

That. And I know this person who is
one...

(MORE)

MARY (CONT'D)

... and I was just wondering if there turned out that there was a way this homosexual person could be maybe redeemed ... into a sort-of ordinary, normal-type sinner... and I knew what that way was... do you think I should?

LORETTA

Well sure, Mary. I mean, if it's not their fault and they're not willful and are just sick with perversion and want to make peace with the Lord Our God Jesus Christ who gave his body and blood to save us all from mortal sin, why sure!

MARY

What I mean is, Loretta, do you think it's a duty?

LORETTA

Absolutely, Mary. That's what we're here for.

MARY

That's what I thought.

CHARLIE ENTERS.

MARY (CONT'D)

Hi, Charlie. I was just here breaking. ... For coffee I mean. I better get back. See you.... Thanks, Loretta.

THEY AD LIB GOODBYES.

LORETTA

I don't know, Charlie. Did that girl seem a little unstrung to you?

CHARLIE

Well, not too unexpectedly, considering the kind of condition Tom's been in lately. Married people's like that, I guess: Take 'em apart from each other and they come apart of themselves.

LORETTA

Speaking of which 'apart', Charlie, I was going to ask you if you couldn't come with me up to Chicago with Merle where I'm to be the whole entire choir of The Worldwide Crusade's huge revival in two weeks.

CHARLIE

What?!

LORETTA

You see, hon, Merle's had this dream of falling into terrible sin if I don't go up and help him and Jimmy Joe save tens-a-thousands of poor souls, and I know you gotta work and everything until I'm a superstar again, but I was wondering if...

CHARLIE

(FIRMLY) Loretta: What you gotta learn Angel, is that a man's sinning is his own affair at bottom. And if somebody like Merle Jeeter's got an inside track like he got with Jimmy Joe, and still can't make it down the straight-away without losin' reign, well, odds are better'n even that wild horses of God's own wrath won't be able to drag him through those pearly gates, is how I have it figured.

LORETTA

Why, Charlie-boy, you're sounding almost like a preacher yourself!

HCHARLIE

I mean it, Loretta.

LORETTA

But, Charlie... it's not for us to judge another person's assignments in the eyes of the Lord, it's the Bible that's the Lord's word, you know, and it done said some pretty harsh things of Merle...

CHARLIE

It's your word concerns me, Loretta.

LORETTA

Well, see, Charlie, that's what concerns me, too.

(MORE)

LORETTA (CONT'D)

Because I said I'd see less of Merle as soon as I helped him get saved, only, if he's a compulsilliving sinner with no hope of redemption, then I don't see how I can ever start seeing less of him!

CHARLIE

That's not the word of yours I mean, Loretta.

LORETTA

You mean the 3,000 Bicentennial trees I said I'd finish?

CHARLIE

No, Loretta, I mean the "Love, Honor & Obey" you swore to me when we tied our sweet knot of holy matrimony's what I mean.

LORETTA

Now, Charlie. You can't be suspecting me of love-honor-and-obeyin' with any living man on God's earth but you!

CHARLIE

That's right, Loretta. I can't. And if you're going to keep on obeying me according to your vows you are not going off singing for those Jeeters in Chicago, and that's an order.

LORETTA

Charlie!

CHARLIE

Because from now on your God-given gifts are going to be used to get you back on the top of those charts where it's your proper place to be, Loretta. Now I have spoken.

LORETTA

You know something, Charlie?

CHARLIE

What?

LORETTA

Well, when Muriel told me, back when she was here about you having a temper, I just couldn't believe her at all, on account of I'd never seen you have one. But now that it's coming out, you know, more like spine, really, than temper, I think I'm going to like it a whole precious bunch.

ON CHARLIE'S GRIN...

FADE OUT.

ACT FOURMARY'S KITCHEN, LATER

FRED AND GENE ARE INSIDE, WAITING FOR MARY TO COME THROUGH THE DOOR. HUGH IS PERCHED UP ON THE SINK.

FRED

(TO GENE) Give me a slate.

GENE

(WHISPERS INTO THE MIKE) Rolling America's
T.C. Day one. Take 28. Boswell Fuller. Sync.

BEEPS LIGHT. MARY CLUMSILY PUSHES DOOR OPEN AND DRAGS TWO HEAVY BAGS IN AFTER HER, HER BACKSIDE TO THE CAMERA. HEATHER FOLLOWS WITH A LIGHTER BAG. MARY TRIES TO LIFT ONE OF THE BAGS ONTO THE TABLE. THE BOTTOM DROPS OUT. THINGS FALL APART, SMASH, ROLL, CLATTER.

MARY

(DISTURBINGLY CALM) Did you ever notice, Heather, that the bag that breaks is always the bag of eggs and honey?

GENE

(STAGE WHISPER) Fred? Fred, I've lost the sync.

MARY

(WHISPER) I think it's under Hugh.

HUGH

(MAKES SIGNAL UNDER CHIN) Cut. (TO MARY) "Sync" is an abbreviation for synchronicity.

MARY

Oh. Heather, pick up our eggs.

FRED

Gene, you holding?

GENE

Yeah. Okay. We'll do a clap slate.

Hugh? (INTO MIKE) T.A.C. Day one.

Take 29. Clap slate. Boswell Fuller.

Sync.

FRED POINTS CAMERA AT HUGH, WHO
CLAPS HIS HANDS.

HEATHER

What was that for?

HUGH

(MAKES SIGNAL) Cut. ... I'm sorry. I really should've explained some of the things we're doing. You see, we're shooting on a shoestring -- so we're a little rushed right now.

HEATHER

(FIRMLY) What's the clap?

HUGH

In the editing room we use it to figure out which picture and sound match up. And this (MAKES "CUT" SIGNAL AT THROAT) means to stop or "cut."

HEATHER

That's neat. (DOES IT)

SFX: KNOCK AT THE DOOR

MARY ANSWERS THE DOOR

MARY

Hi, Grandpa.

GRANDPA

Hi, Mary. I just thought I'd drop by to see my favorite grandchild. Well, one of them.

MARY

Oh, Grandpa, it's so good to see you. Do you want some peanut butter without preservatives?

GRANDPA

No.

MARY

How about cashew?

GRANDPA

The problem is, I shouldn't have told your mother I wasn't her father. I'd be better off if I could still dance. Then it wouldn't be so bad, Martha throwing me over for that other fellow. I could understand Roberta and Dennis. He can still dance. But that Indian just talks about it.

MARY

You mean Billy Twelvetrees?

GRANDPA

Is that his name?

MARY

Oh, Grandpa. I don't mind if you can't dance.

GRANDPA

Well, at least I don't talk about it.

MARY

Grandpa, nobody can ever replace you for me. I love you very much. Please don't be sad.

GRANDPA

I'll try the cashew, I guess. Does it have preservatives?

MARY

(WITH DEEP AFFECTION) Oh, I'm sure it does.

MARTHA ARRIVES, POKING HER HEAD IN THE DOOR.

MARTHA

Hello? Oh, excuse me. I didn't know you were filming. Usually there's a red light, isn't there? Oh, yes -- there it is.

MARY

Come in, Ma.

MARTHA

Mary... (TO FILM CREW)... excuse me...

(TO MARY) I just wondered if you have any corn. (LOOKS AT DEBRIS ON FLOOR)

MARY

Heather, find your grandma some corn.

MARTHA

I thought it would be nice to have some for dinner. It's an Indian invention, you know. But all I have for starch is converted rice. I do wonder what it's converted from...

ENTER HOWARD, UNCONVERTED.

HOWARD

Mary? (SEES THE WRECKAGE, THE FILM CREW, THE CROWD) Oh. You're busy.

MARTHA

Do you have any corn, Howard?

HOWARD

Hi, Mrs. Shumway. Mary, my mother said you wanted to see me.

MARY

She's right, Howard. That is, she will be. I mean tomorrow. Right now I'm trying to act natural. I mean normal. Typical. It's very consuming, so don't take anything personally, please. (THEN TO HEATHER) Heather, look on the floor by the sink. Kitchen, not synchronicity. Maybe the corn rolled under it.

TOM STAGGERS IN THE FRONT DOOR.

TOM

(SINGING) Let the ball roll, let the ball roll, no mat-ter where it may go...

(MORE)

TOM (CONT'D)

It's a foul ball. Foul? I'll tell you
what's foul! Hardware! That's what.
Mollybolts. Wood screws. Phillips!
Screwdrivers. Wallbangers. Heh heh.
Any you guys wanna drink? Know who I am?

MARY

Tom!

TOM

Reet! Right-a-rootie cutie! (HUGS HER)
SHE STAGGERS HIM OUT.

HEATHER

(HOLDING UP A CAN) It's not corn, it's
succotash.

MARTHA

Well, that's a form of corn.

GRANDPA

It'll stick in his teeth, Martha.

HEATHER

The little red light's out.

HUGH

(TO FRED, ANGRY) You ran out?! When!?
You ran out!!

GENE

(INTO MIKE) No sync at end of take 30.

FADE OUT.

END OF EPISODE #116